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TONIGHT'S PROGRAM



THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 9, 1999, at 8

PRESIDENTS AT POPS

Excerpts from *Pictures at an Exhibition* — Mussorgsky-Ravel
The Hut on Fowl's Legs – The Great Gate at Kiev

First Movement (Allegro ma non tanto) from — Rachmaninoff
Piano Concerto No. 3 in D minor, Opus 30
GILLES VONSATTEL

Winner, 1999 BSO Youth Concerts Concerto Competition, supported by
Brookline Youth Concerts in honor of Harry and Marion Dubbs

INTERMISSION

Peter and the Wolf — Prokofiev
STEVE SWEENEY, narrator

1812 Overture — Tchaikovsky

INTERMISSION

St. Louis Blues March — Handy/Miller-Hayman
OLGA KINNARD and SCOTT NAISBITT, dancers

Back Bay Shuffle — McRae-May
Thomas Martin, clarinet solo

I'm Getting Sentimental Over You — Bassman/Washington-Nestico
Darren Acosta, trombone solo

In the Mood — Garland/Miller-Osser

Runnin' Wild — Grey/Wood/Gibbs-Nestico

Green Eyes — Uterra/Menendez-Mishkin
MS. KINNARD and MR. NAISBITT

Sing, Sing, Sing — Prima/Goodman-Hyman
Fred Buda, drum solo

Special thanks to Anne Atheling for making possible the appearance of this evening's dancers.

The Boston Pops may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

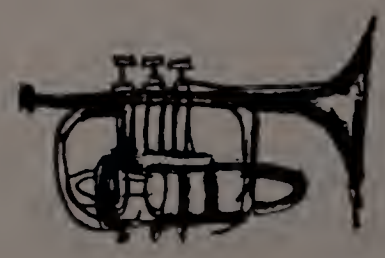
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

Guest Artists

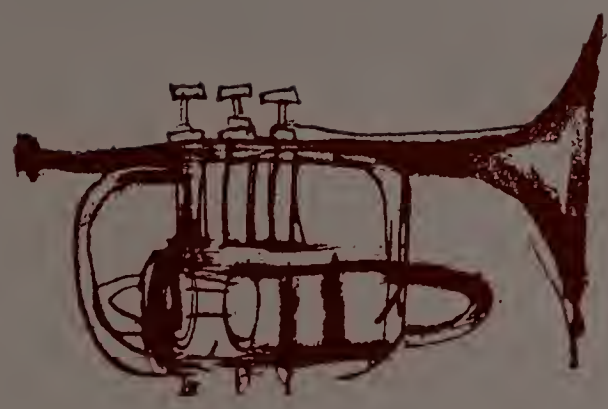
Born in 1981, **GILLES VONSATTEL** began his piano studies at the age of four at the New School of Music and moved on to the Longy School of Music (both in Cambridge, Massachusetts), where he has been a student of Eda Mazo-Shlyam for seven years. He currently studies with David Deveau. A regular participant in piano competitions, Mr. Vonsattel has won numerous prizes at competitions, including fourth prize in the 1993 Junior Gina Bachauer International Piano Competition and first place in the Eastern Division of the 1995 Baldwin Piano Competition (he was a finalist in the national competition). He has placed third, second, and first in the 1997, 1998, and 1999 Boston Symphony Orchestra Youth Concerts Concerto Competitions, respectively. First prize winner in the Harvard Musical Association's Achievement Awards Program for 1997-98, he also won the 1998 New England Young Artists Concerto Competition and the 11th Commonwealth Competition for Young Pianists. In February 1999, he performed with Yo-Yo Ma in West Roxbury, Massachusetts. Mr. Vonsattel has played in numerous master classes, including those given by Barry Snyder, Claude Frank, Edith Picht-Axenfeld, Malcolm Bilson, Jerome Lowenthal, and Lorin Hollander. He has performed many solo recitals, with chamber groups, and as soloist with the Lowell Philharmonic Orchestra, the Young Performer Chamber Orchestra of Longy, the Fort Worth Chamber Orchestra, the Newton Symphony Orchestra, and the Gordon Symphony Orchestra. A senior at the Roxbury Latin School in West Roxbury and a resident of Newton, Mr. Vonsattel spends his summers participating in music institutes and festivals, including the TCU/Cliburn Piano Institute in Fort Worth, Texas, the Boston University Tanglewood Institute, and the Eastern Music Festival in Greensboro, North Carolina.

Boston comedy legend **STEVE SWEENEY** is one of a small group of "would-be" comedians who performed in the early 1970s at the now famous Ding-Ho Chinese restaurant in Cambridge, Massachusetts. In addition to Mr. Sweeney, this group included Lenny Clarke, Kevin Meaney, Jay Leno, Bobcat Goldthwait, and Steven Wright. Known for his use of dialects and great insight into the New England political scene, Mr. Sweeney was the first of the Boston comedians to break into television, with a starring role in the Boston-based sitcom, "Park Street Under." He has performed in theatrical productions, commercials, and on radio, and he has been a guest performer on many television programs, including "Comics Come Home" 1 and 2, "Evening at the Improv," "Live at the Improv," "Young Comedians Special," and "Late Night with David Letterman." In addition, Steve Sweeney has had featured roles in such films as Rodney Dangerfield's *Back to School, Celtic Pride, Brass Ring, Enough All Ready, Next Stop Wonderland, Southie, There's Something About Mary,* and, most recently, *Me, Myself, & Irene* with Jim Carrey.

Amateur Latin ballroom dance champions **SCOTT NAISBITT** and **OLGA KINNARD** are ranked in the top ten U.S. couples in Latin World Rankings and have just returned from the World Championships in Blackpool, England. They have been competing together for two years and placed fourth in the 1998 Ohio Star Ball, Open Amateur North American Championships, the largest dance-sport competition in North America. The competition was taped for the annual presentation on PBS of "Championship Ballroom Dancing," the best-known and longest-running ballroom dance telecast, now in its eighteenth year. Russian native Olga Kinnard, a former gymnast, recently graduated from Tufts University with a degree in biology; she is now studying fashion design. Scott Naisbitt is a fifth-year MD-PhD student at Harvard Medical School, now completing his thesis research in molecular neuroscience at Massachusetts General Hospital. The couple practice twenty hours a week and work under the direction of Julius Kaiser at The Skating Club of Boston. In 1998, they placed eighth at both the United States National Championships and the North American Championships. Mr. Naisbitt and Ms. Kinnard are making a return Boston Pops appearance, having performed at the 1998 New Year's Eve gala under the direction of Keith Lockhart. This evening they will again perform rumba and swing under Mr. Lockhart's baton.

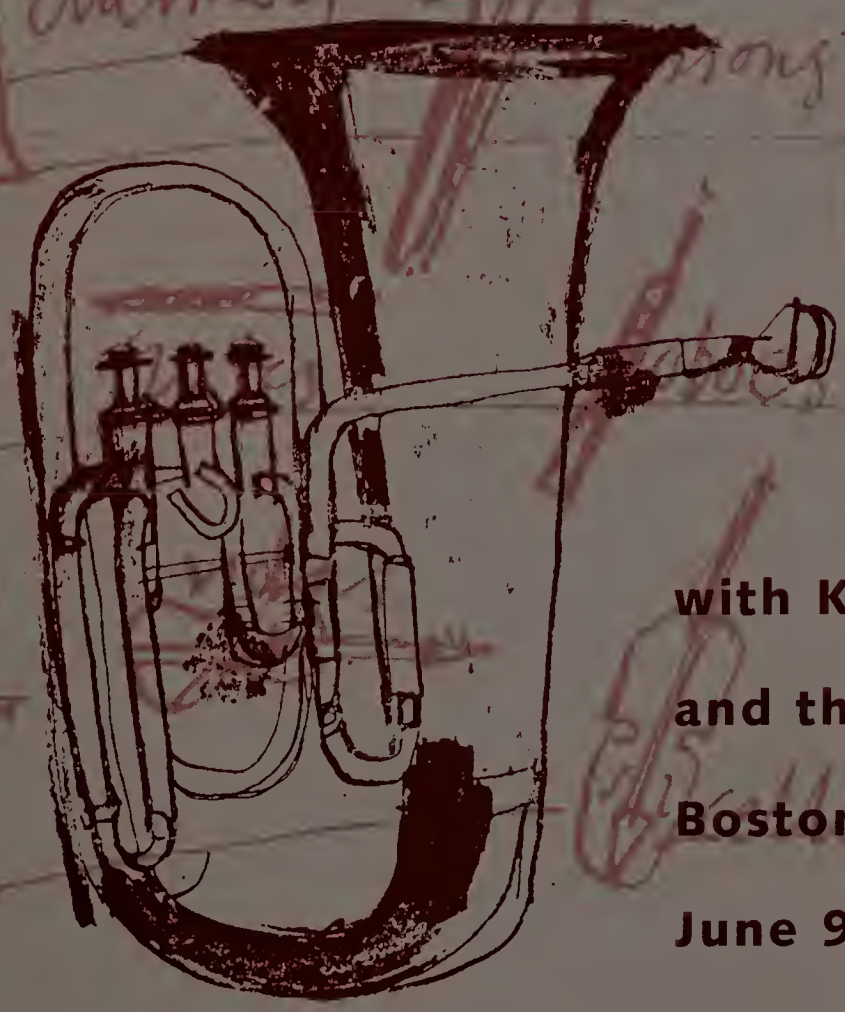






EIGHTEENTH ANNUAL

presidents pat pops 99



with Keith Lockhart

and the

Boston Pops Orchestra

June 9, 1999

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Henrique C. Meirelles
President

Dear Friends of the Boston Symphony Orchestra,

The arts have tremendous power. They illuminate our lives and make our community a more vibrant and attractive place to live. The Boston Symphony and Boston Pops Orchestras, shining examples of the arts not only in Boston but also around the world, have enhanced our appreciation of music through masterful performances.

Many thanks to all of you in attendance tonight — the members of the event committee, the corporations who provided much financial support, the dedicated volunteers, the exemplary staff of the BSO organization, and, of course, Keith Lockhart and the members of the Boston Pops.

It is through your support that we have surpassed the $1 million mark at tonight's event, which will provide funding for the important ongoing work of the BSO.

Again, thank you.

Henrique Meirelles
Chairman

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With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew at Symphony Hall.



Tonight's Menu

Presidents at Pops

June 9, 1999

Presented by calla lily caterers, inc.

Grilled Rosemary Shrimp, Baby Red Oak Lettuce, Radicchio, and Watercress Salad
with Lemon Fennel Vinaigrette

Seven Grain Dinner Roll

Mushroom Dusted Citrus Glazed Roulade of Chicken, Vegetable Mosaic
Israeli Couscous
Sugar Snap Peas and Pattypan Squash Steamed with Tarragon

Chocolate Mousse Gateau
Genoise Layered with Chocolate Mousse, Raspberry Glacé
Wrapped with a White and Dark Chocolate Ribbon

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.
A bag has been provided at the bottom of your dinner container for disposables.

The pre-concert reception and bottles of wine at the floor tables
are provided through the generosity of The Martignetti Company.





About the POPS

Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1969

...with "Evening at Pops" on national public television.



In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra.

In 1996, Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In September 1998, Mr. Lockhart and the Boston Pops Orchestra released their fourth album in this series, a Christmas album entitled *Holiday Pops*. Mr. Lockhart's first three RCA Victor albums with the Boston Pops Orchestra – *Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, and the Grammy-nominated *The Celtic Album* – all received critical and popular acclaim. This spring they recorded a new album of American patriotic music, *A Splash of Pops*, for release on June 29.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

The Boston Pops Orchestra



THE BOSTON POPS ORCHESTRA

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1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998

The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999

The Boston Pops Orchestra receives its first-ever Grammy nomination, in the new category of "Best Classical Crossover Album" for "The Celtic Album," conducted by Keith Lockhart.

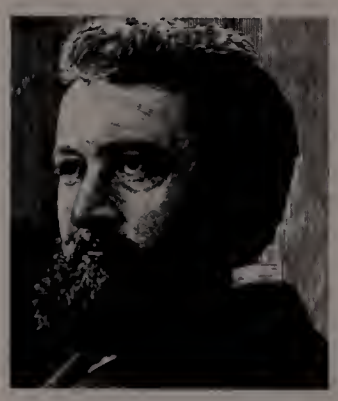
Leading the Pops Through the Years – the 1880s

by Steven Ledbetter

In the 114 years since the first "Promenade Concerts" took place in the old Boston Music Hall, where the Boston Symphony had its first (rented) quarters, it has always been the case that the conductors of the Pops concerts were different from the conductors of the Symphony concerts, even though they stood in front of the same body of musicians and played in the same space to many of the same audience members. It has never been the case that the regular Symphony conductor would also lead the Pops concerts. But then, in the "old days," before the establishment of summer festivals, it was customary for the BSO conductor (who until 1918 was always German or Austrian) to take the first ship back to Europe at the end of the Symphony season. There he would enjoy several months of vacation, with time to plan for the new season, study scores, and check out what had been happening on the European musical scene during the previous year. So inevitably, the summertime concerts were taken over by others.

Some of the BSO's conductors – certainly Serge Koussevitzky was one of these – even considered the Pops to be inferior, beneath their dignity. Each time he led the first BSO rehearsal after a Pops season, Koussevitzky would make some cutting remark about how playing more popular music had caused the orchestra to deteriorate in quality, though this was surely only a reflection of his particular prejudice.

Undoubtedly, one of the first purposes of the Pops was to improve the musicians' playing by keeping the ensemble together all year, rather than letting them disperse individually to various summer jobs where the performance standard was certain to be lower. This was one of founder Henry Lee Higginson's great innovations, and it made the Boston Symphony/Boston Pops combination not just the world's first full-time symphony orchestra, but one whose members – again in accord with Higginson's intent – could anticipate year-round employment.



Adolf Neuendorff, first Boston Pops Conductor

Higginson was completely sold on the quality of German musicians. Never in the thirty-seven years that he was the main supporter of the Boston Symphony and the final arbiter of all decisions did it occur to him to hire an American as music director. So naturally his first choice for Pops conductor was a German, but one who had already settled in this country and developed his own reputation here. Born in Hamburg in 1843, Adolf Neuendorff came to America in 1854 and studied music here (a rare turnabout of the normal pattern at that time), becoming a violinist and pianist. He conducted German opera in Milwaukee, a center of German immigration and music, and in New York, where he led the American premieres of Wagner's *Lohengrin* and *Die Walküre* while serving as the regular conductor of a German-language theater. Neuendorff came to Boston in 1884 and was quickly chosen as first director of the Promenade Concerts. He led all the concerts in 1885, 1887, and 1889, and shared conducting responsibilities in 1888.

Most of the remaining early conductors – up until about the First World War – were members of the Boston Symphony Orchestra (and it is still the case today that a number of orchestra members appear as guest conductors). Some had only a brief tenure, like John C. Mullaly, who conducted in 1886; he was a BSO violinist and violist on and off for a total of eighteen seasons between 1884 and 1925.



Franz Kneisel, Pops Conductor and BSO concertmaster

Franz Kneisel, who shared the 1888 season with Neuendorff, was the Boston Symphony's concertmaster for twenty years and the founder of the first major string quartet in America, the Kneisel Quartet, made up of BSO members and supported in its early years by Higginson. Kneisel's extensive teaching activities, along with his pioneering chamber music work, no doubt prevented him from continuing in any extended way with the Pops concerts.

There were no Pops concerts in 1890, for the simple but devastating reason that the BSO manager, Charles A. Ellis, had neglected to apply in time for a liquor license! Neither the presenters nor (presumably) the Music Hall audience could imagine such concerts without the availability of beer and wine, so the decision was made to cancel the season. Little did they guess that, three decades hence, the orchestra would be forced, by virtue of the Volstead Act, which made Prohibition the law of the land, to perform for more than a decade with nothing more potent than "near-beer" and Pops punch. But the audiences still came!

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Leading the Pops Through the Years – the 1890s

by Steven Ledbetter

Most of the Pops conductors in the 1890s, and continuing until about the First World War, were members of the BSO. Perhaps Henry Lee Higginson decided it was easier to hire from within than to search for an outside conductor, since he already spent a fair amount of time considering his conductors for the Symphony season. In any case, he had a good supply of talented musicians right in the orchestra.

Several fine musicians served as Pops conductor for only half a season. One of them, Eugen Gruenberg, who shared the 1891 season, had been a composition pupil of Bruckner's in Vienna and had just arrived in America that same year. He taught at the New England Conservatory, composed a symphony, and wrote pedagogical works for the violin. He died in Boston in 1928. Another, Leo Schulz, was a child prodigy on the cello, making his first concert appearance at age five. At twenty he became principal cellist in Berlin, then moved to Leipzig, before coming to Boston at the age of twenty-four to become principal cellist here. He conducted half of the 1897 Pops season, then, in 1899, joined the New York Philharmonic. While in New York, he taught and composed. Schulz died in California in 1944.

One of the most popular of these BSO-based Pops conductors was the elegant Timothée Adamowski, a Polish-born violinist who played in the BSO from 1884 to 1907 and appeared in the Symphony concerts as soloist in eighty-two performances. He shared the 1891 season with Gruenberg and took sole responsibility in 1892, 1893, and 1894. Like BSO concertmaster Franz Kneisel he formed a distinguished string quartet made up of BSO players. This kept him very busy, but he returned to the Pops in 1903 and conducted concerts through the 1906 season. He taught at the New England Conservatory from his arrival in Boston until 1933; he died here in 1943.



Timothée Adamowski and his wife

The only non-BSO member to conduct the Pops in the "gay '90s" was Antonio de Novellis, who led the 1895 concerts. Novellis, a Neapolitan-born conductor who came to the United States in the centennial year of 1876, was mostly experienced in opera and operetta, having conducted the touring opera company of Max Strakosch for eight years and the touring comic opera companies run by John McCaull and Francis Wilson for a total of eleven years. While in Wilson's company he so impressed Reginald DeKoven, the composer of *Robin Hood* (the most popular American operetta of the '90s), that DeKoven selected him to conduct the first production of his later operetta *Rob Roy*.

After 1895 two BSO members, Max Zach and Gustav Strube, dominated the direction of Pops concerts for the rest of the century and well into the new one. Both men were string players (Zach a violist, Strube a violinist), and both were also composers who produced pieces of their own for the Pops. Max Zach, born in Austria in 1864, had begun conducting during a stint in the Austrian army from 1883 to 1886. Soon after completing his obligatory military service, he came to Boston, joining the BSO as a violist and remaining until 1907. His core years as Pops conductor were from 1896 to 1902, though he returned to conduct in 1906 as well. He was also violist in the Adamowski Quartet; in 1907 he was appointed conductor of the Saint Louis Symphony Orchestra, a position he held until his death in 1921. His own works, at least those heard in the Pops concerts, were all of the lighter sort, usually marches.

Gustav Strube, on the other hand, was a composer of greater breadth and considerable substance. No fewer than fifteen of his orchestral works – three overtures, two symphonies, three concertos, three symphonic poems, and other pieces – were performed by the Boston Symphony. He studied violin at the Leipzig Conservatory and played in the Gewandhaus Orchestra before coming to Boston in 1891, when he joined the BSO. He conducted Pops concerts frequently between 1897 and 1912, and for those concerts he turned out a steady string of new marches and other light pieces. In 1913 he became head of the theory department of the Peabody Conservatory in Baltimore, and in 1916 he was named conductor of the newly organized Baltimore Symphony Orchestra. From that year until 1946 he was director of the Peabody Conservatory. He died in Baltimore in 1953.

Often during these years on either side of the turn of the century, the conductorship was divided between two people, a procedure that allowed for some variety in musical taste. It may also have encouraged concertgoers to attend more than once during a season in order to hear both conductors and develop an opinion on their respective merits – a common topic of conversation that amounted to useful free advertising.

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Predecessors (and Rivals) to the Pops

by Steven Ledbetter

For many years the Boston Pops has billed itself as "America's orchestra," so it might come as a surprise to learn that the whole idea of summertime concerts with "light/serious" music and refreshments is an exceedingly old one, going back centuries at least. Certainly the kings, princes, dukes, popes, cardinals, and other high and powerful rulers in ages past frequently took their leisure in the warmer months with musical entertainment and refreshment, often outdoors. A lingering echo of this fresh-air tradition can be seen in the leafy or floral color schemes that decorate Symphony Hall during the Pops season.

Handel's famous *Water Music* was composed for just such an outing in 1717, in this case on a river boat during a journey up and down the Thames in the presence of King George and his court. But such performances were intended purely for the private pleasure of the patron and his guests; they were not open to the public at large. Still, long before that pleasant musical trip on the Thames, Londoners were able to hear music in the city's parks and gardens. The most famous of the "pleasure gardens" – which charged a small fee for admission and provided music, refreshments, and other forms of entertainment – was Vauxhall, a country-house property at the edge of the Thames, which remained popular for almost two centuries (1661-1859). These gardens attracted a wide cross-section of London citizenry – much as the Boston Pops concerts today attract a similar cross-section of local and visiting listeners.

In Vienna, too, both Mozart and Beethoven performed in the concerts at the Augarten, an open-air concert hall in a public park formed by a bend in the Danube. It was Vienna that probably played the most influential role in the development of the kinds of concerts we now call pops concerts, though that development was more an accident of politics than of musical culture. The political event was the Congress of Vienna, an assembly of diplomats and heads of state who met in Vienna from September 1814 to June 1815 to clean up all the little messes left by the Napoleonic wars. Leaders from all over Europe were captivated by a new social dance, which had recently moved from the world of Austrian peasants into elegant ballrooms, where it was regarded as daring and risqué, because – for the first time in a dance for fashionable society – the man and woman held themselves close in an embrace position, and then proceeded to whirl joyously in three-four rhythm. It took next to no time for the waltz to be *everywhere*, though for years worried fathers looked very sternly upon daughters who dared to try it. So popular were the balls that filled every evening during the period of the Congress that a celebrated *bon mot* appeared. When someone asked a leading diplomat how the Congress was getting on (using the French verb *marcher*, meaning "to go" or "to march"), the reply came: *"Le Congrès ne marche pas; il danse"* ("The Congress is not marching [getting on] at all; it is dancing").

Almost immediately waltzing filled the night spots around Vienna, including the popular "Heuriger," the taverns serving new wine (with entertainment) on the hills known as the "Vienna woods" around the city. Schubert improvised waltzes on the piano for the benefit of his friends. The elder Johann Strauss formed an ensemble and became very popular for the dances he created in dance halls frequented by the middle class. At mid-century his son surpassed him in popularity and elevated the waltz to glorious concert pieces which he played with his orchestra – perhaps the first true "pops orchestra" – all over Europe and even in the United States. And he contributed masterpieces to a thriving new theatrical tradition – the operetta, where almost any romantic problem could be solved with a melting waltz song or a lively polka.

When Boston Symphony founder Henry Lee Higginson was a student in Vienna, this tradition was at its height, with talented composers writing for the musical theater; their songs and dances appeared in the summer venues for the enjoyment of a wide public of thirsty listeners and dancers. A visit to these beer-and-wine gardens was a pleasant pastime for a music lover on a summer night. So when he created the Boston Symphony in 1881, Higginson envisioned from the start a summer series of lighter concerts, to be called "Promenade concerts," which ultimately materialized on July 11, 1885.

A few other ensembles in the 1880s and 1890s served as rivals to the newly founded summer series. John Philip Sousa, a consummate musician and showman, performed a range of music similar to that found in the Pops concerts, but his ensemble was a wind band, not a symphony orchestra. And Victor Herbert, soon to become the most popular composer of the American musical stage, toured with his Victor Herbert Orchestra, likewise mixing the relatively serious with the light and even frivolous. But this was strictly a part-time ensemble.

Meanwhile it had occurred to Higginson, once he had formed his plan to create the Boston Symphony Orchestra, that a summer season of high quality lighter music would help fill the gap in the musicians' employment between the end of April and the beginning of October. Few orchestras of the day gave more than a handful of performances a year, and those that did were usually opera orchestras, which played a different kind of music most of the time. It was Higginson's genius to draw upon the centuries-old tradition of free-spirited summer entertainment music and blend it with the subscription series of the winter months to create something that had never really existed before: a full-time, year-round symphony orchestra.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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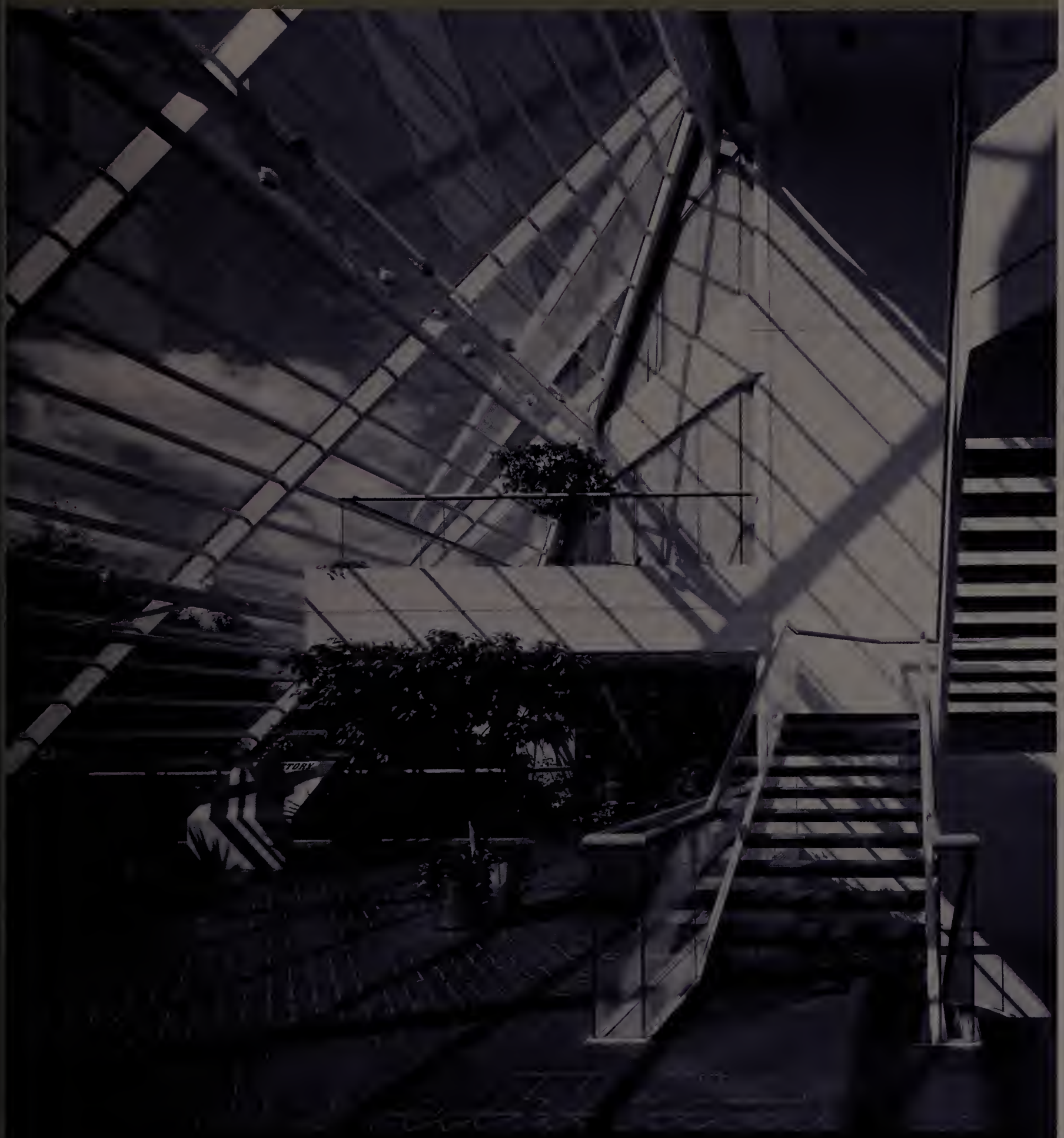
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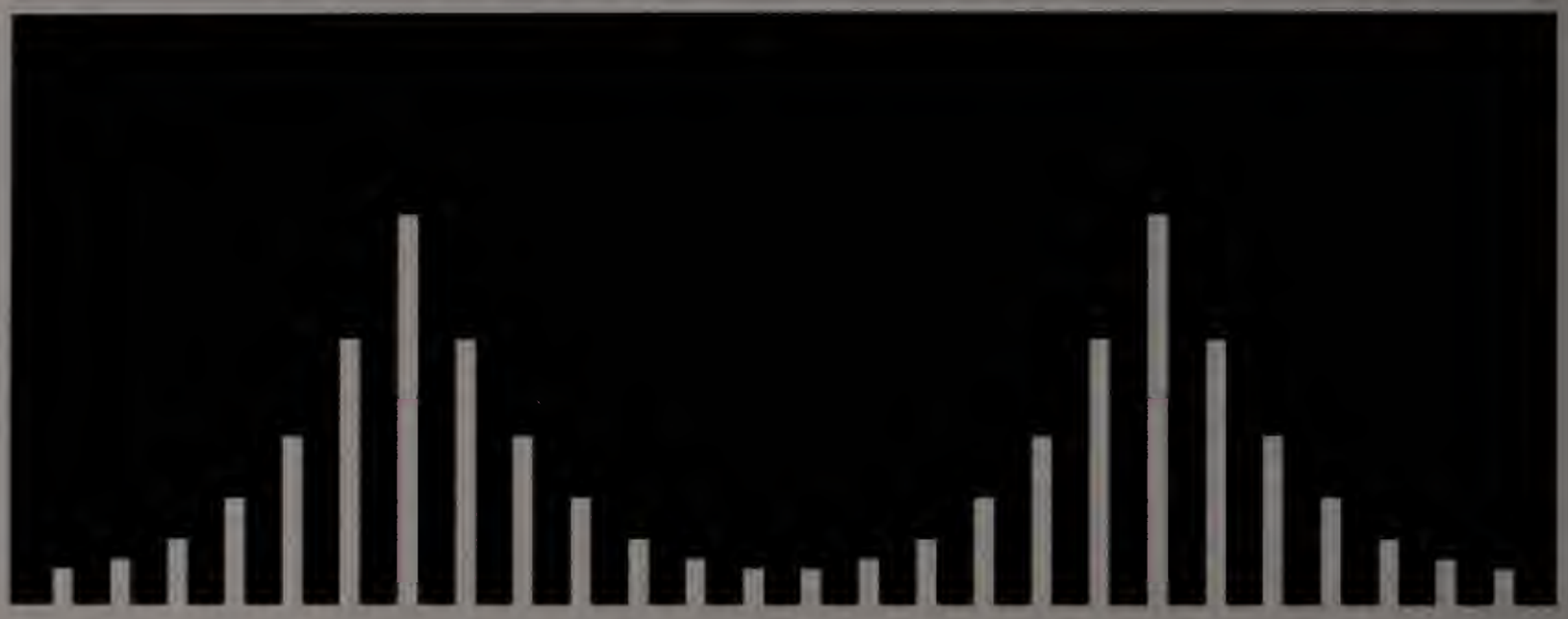
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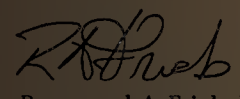
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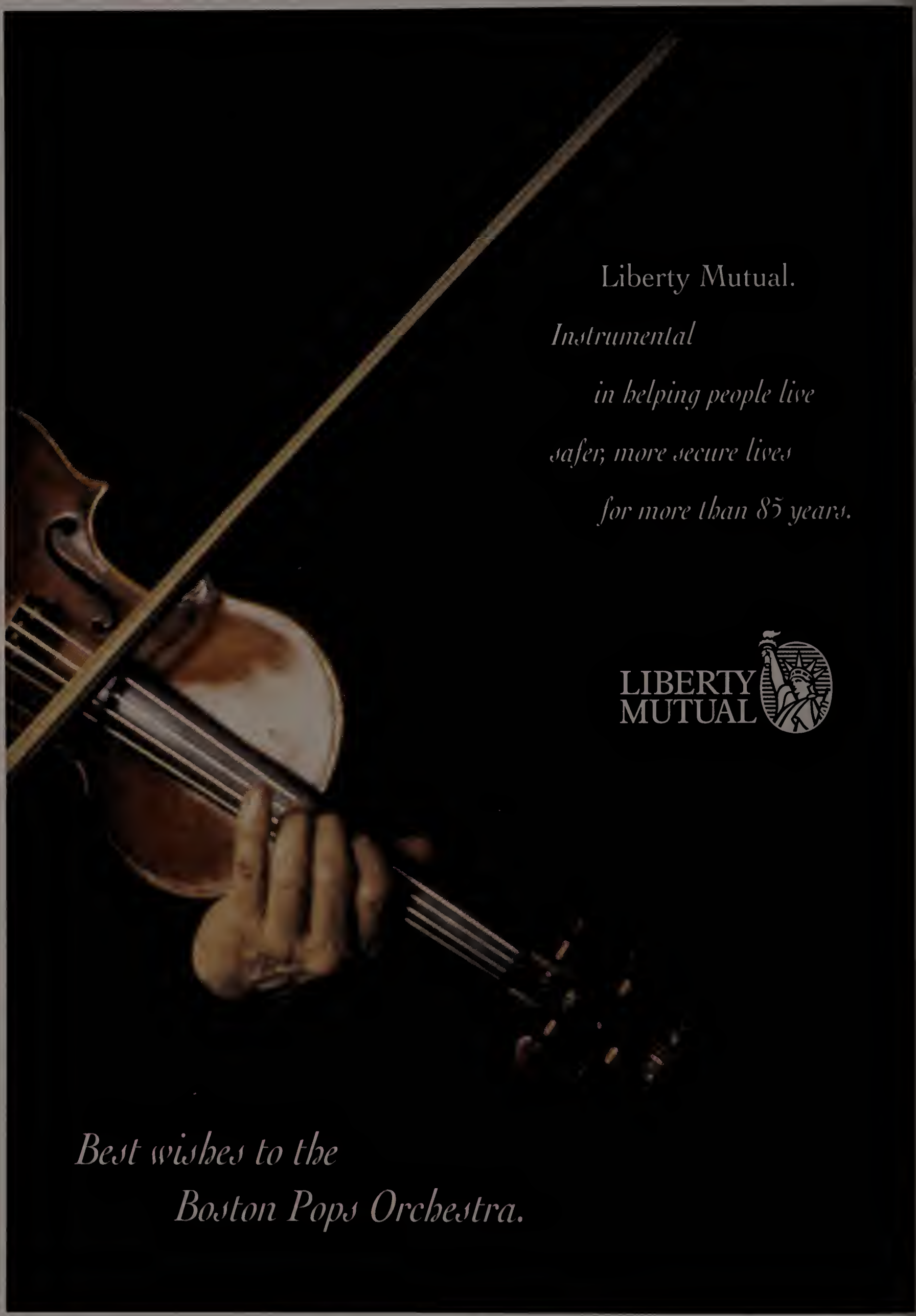
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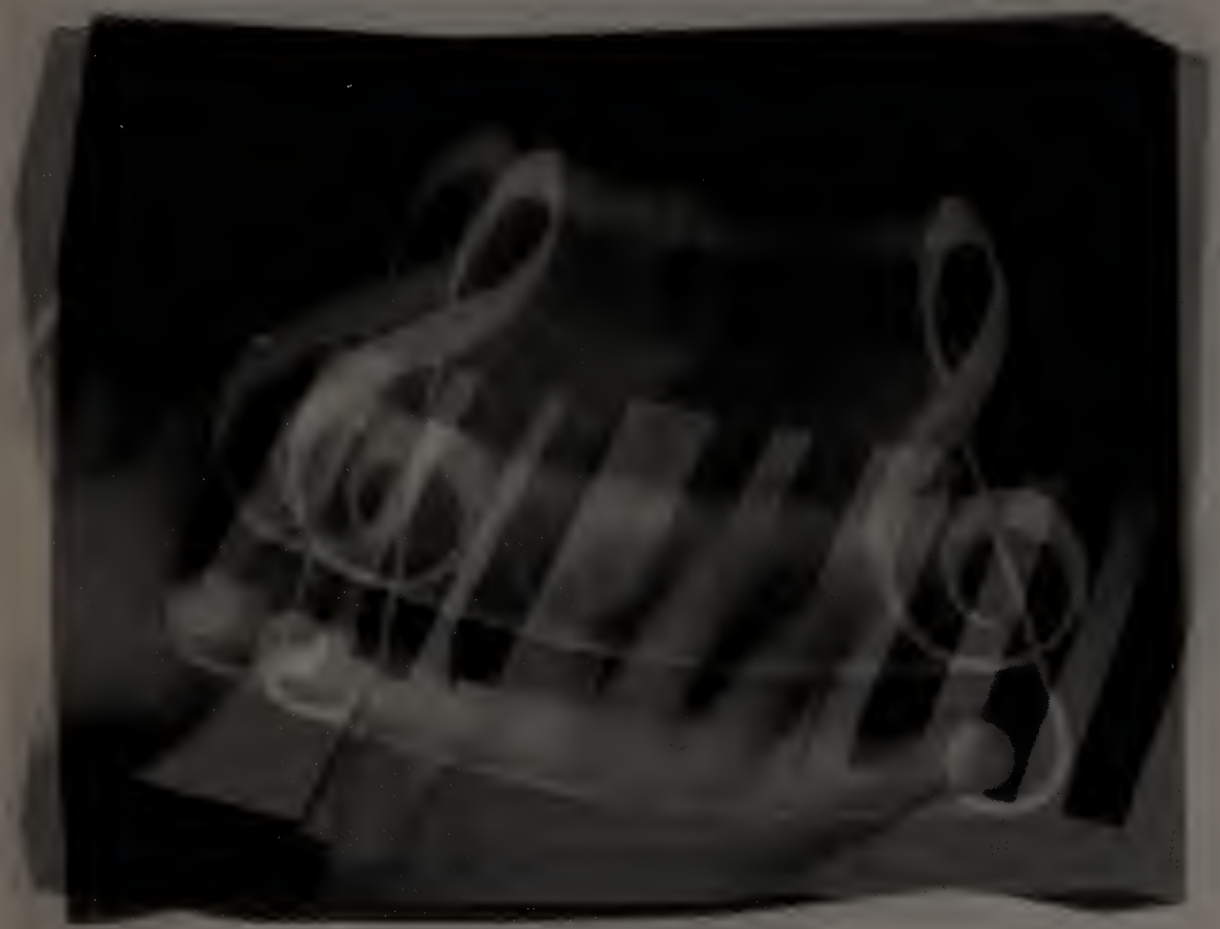
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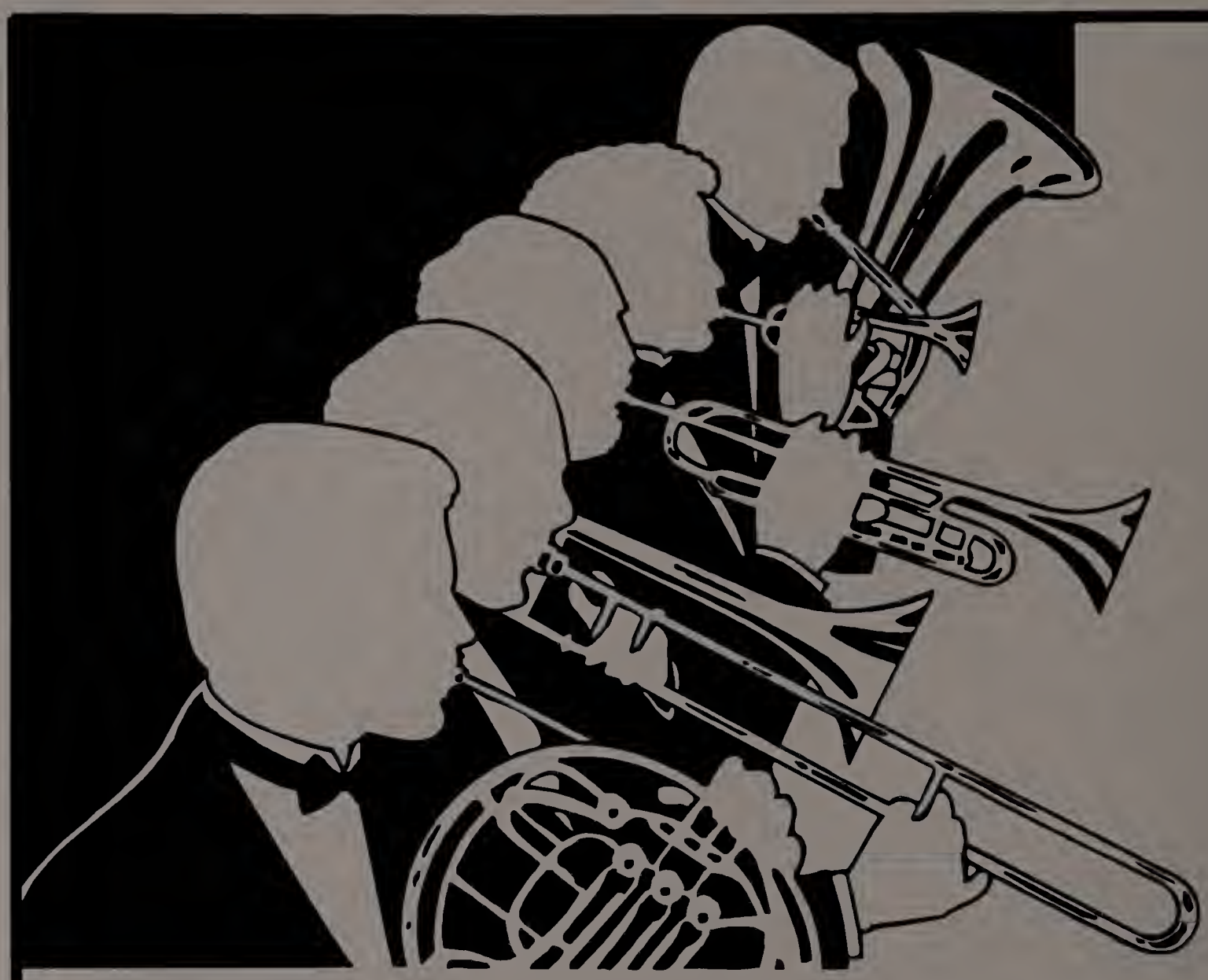
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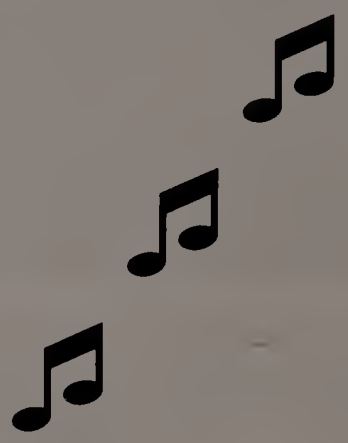
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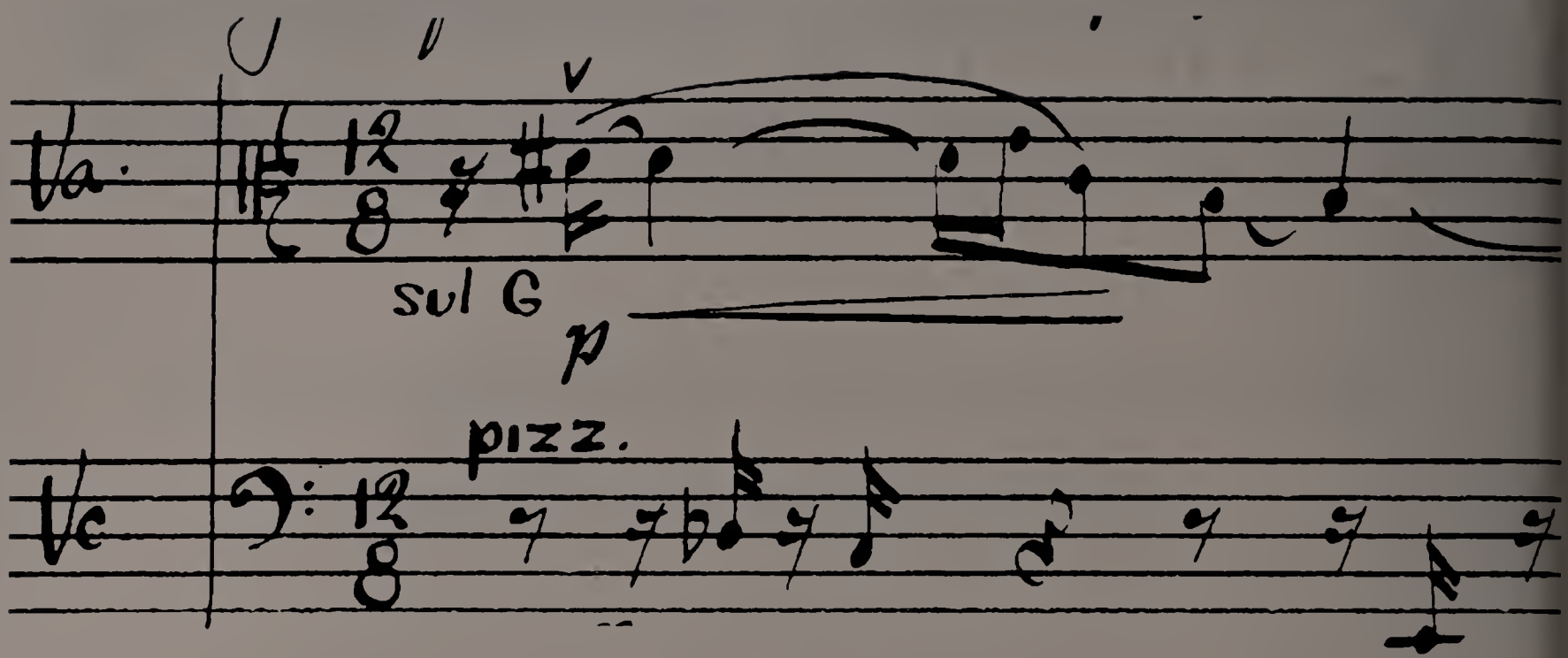
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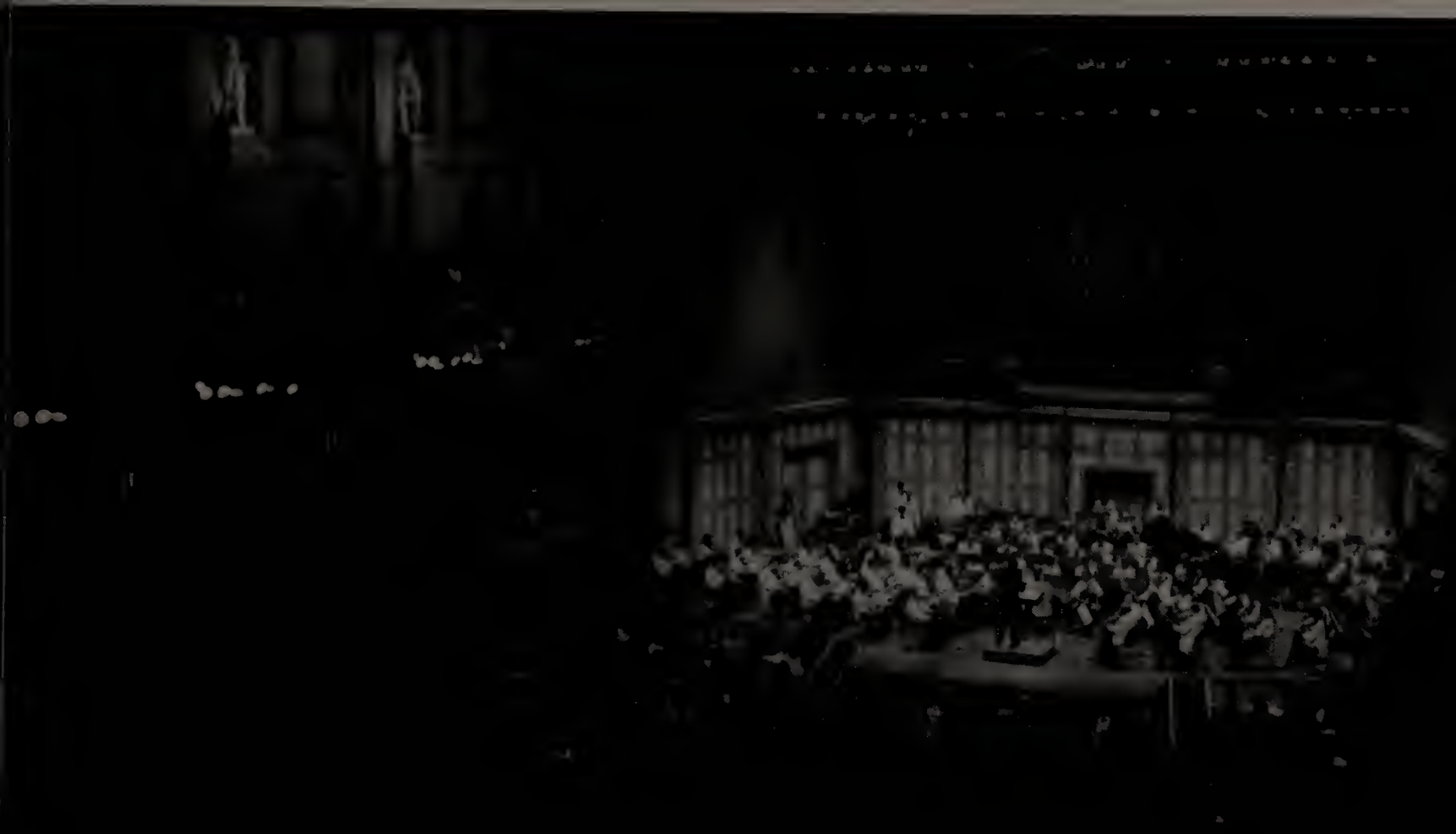
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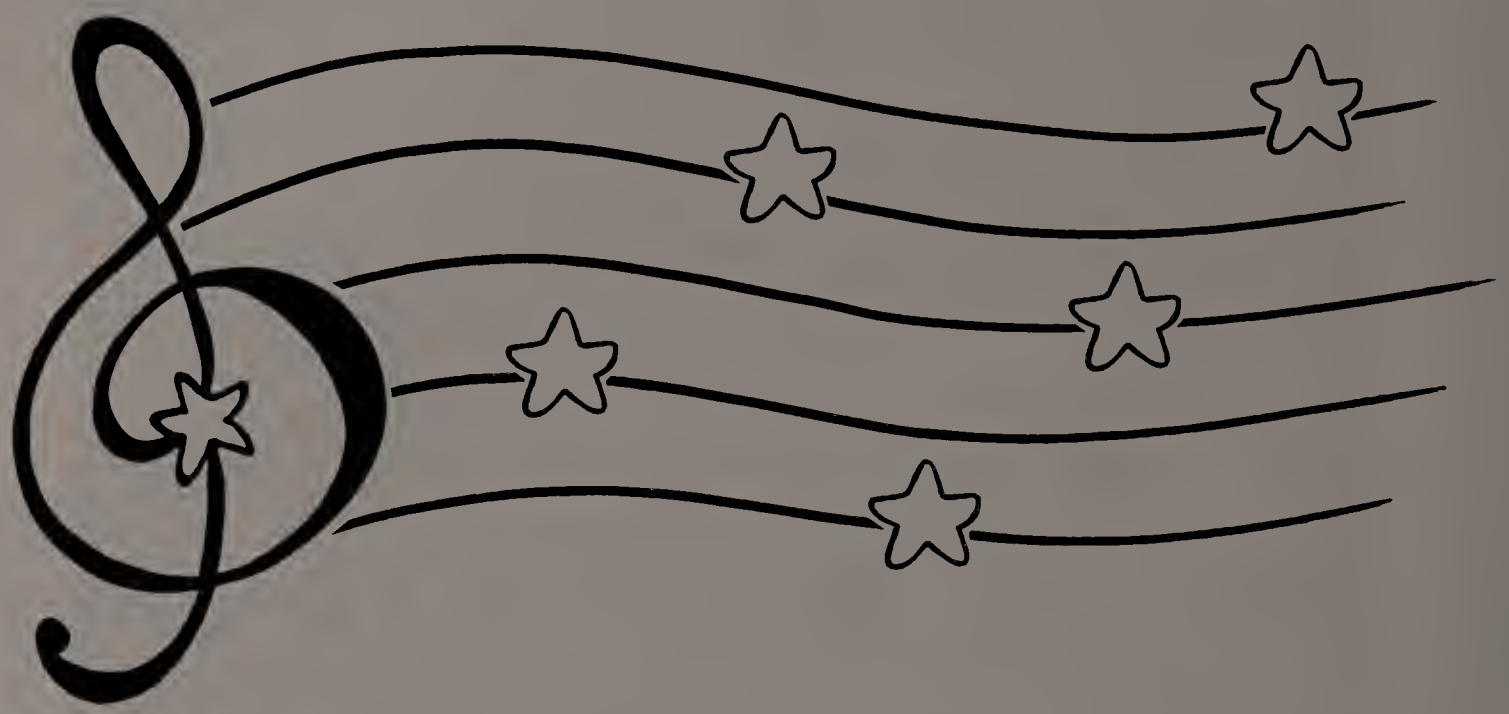
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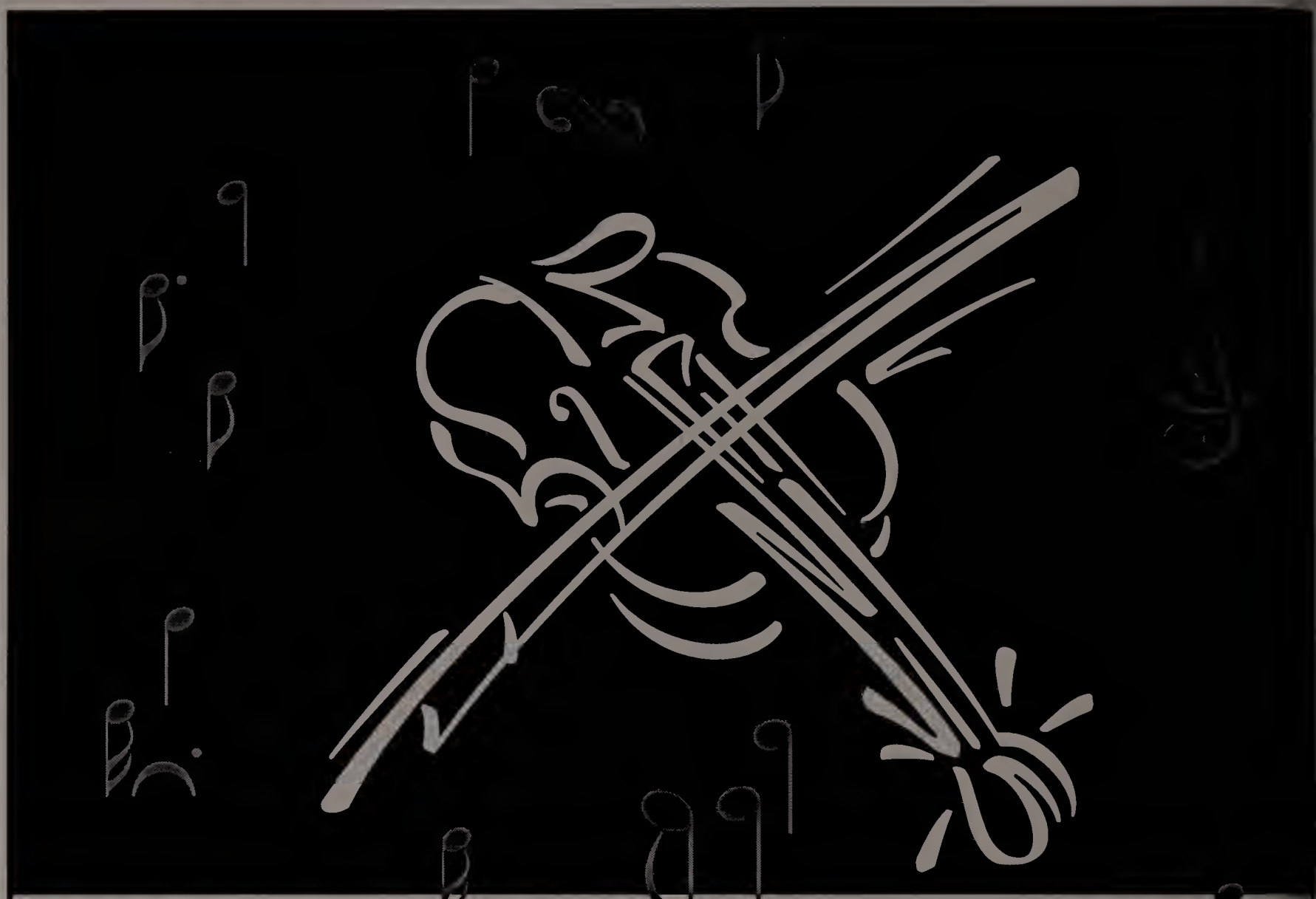
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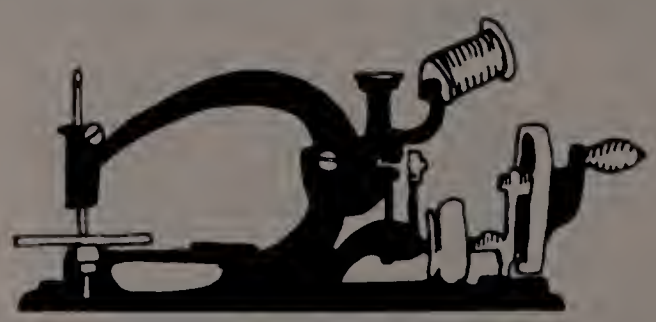
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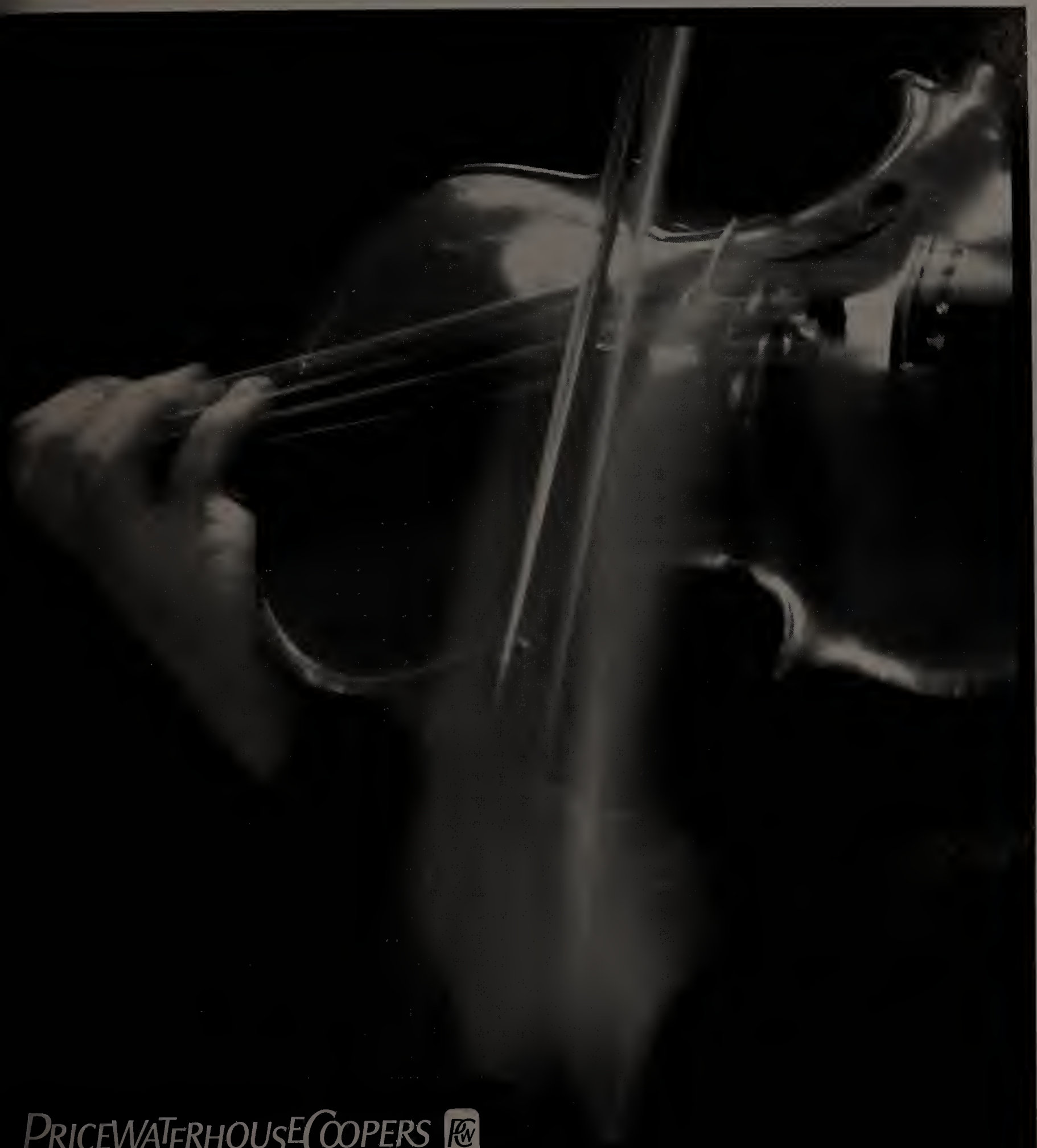
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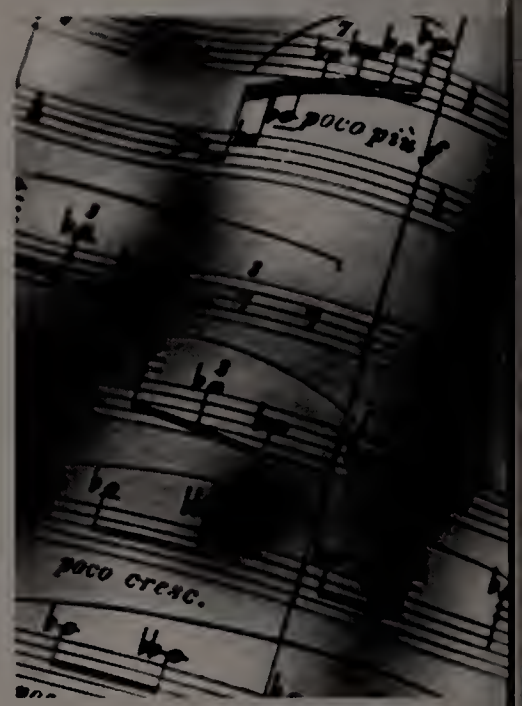


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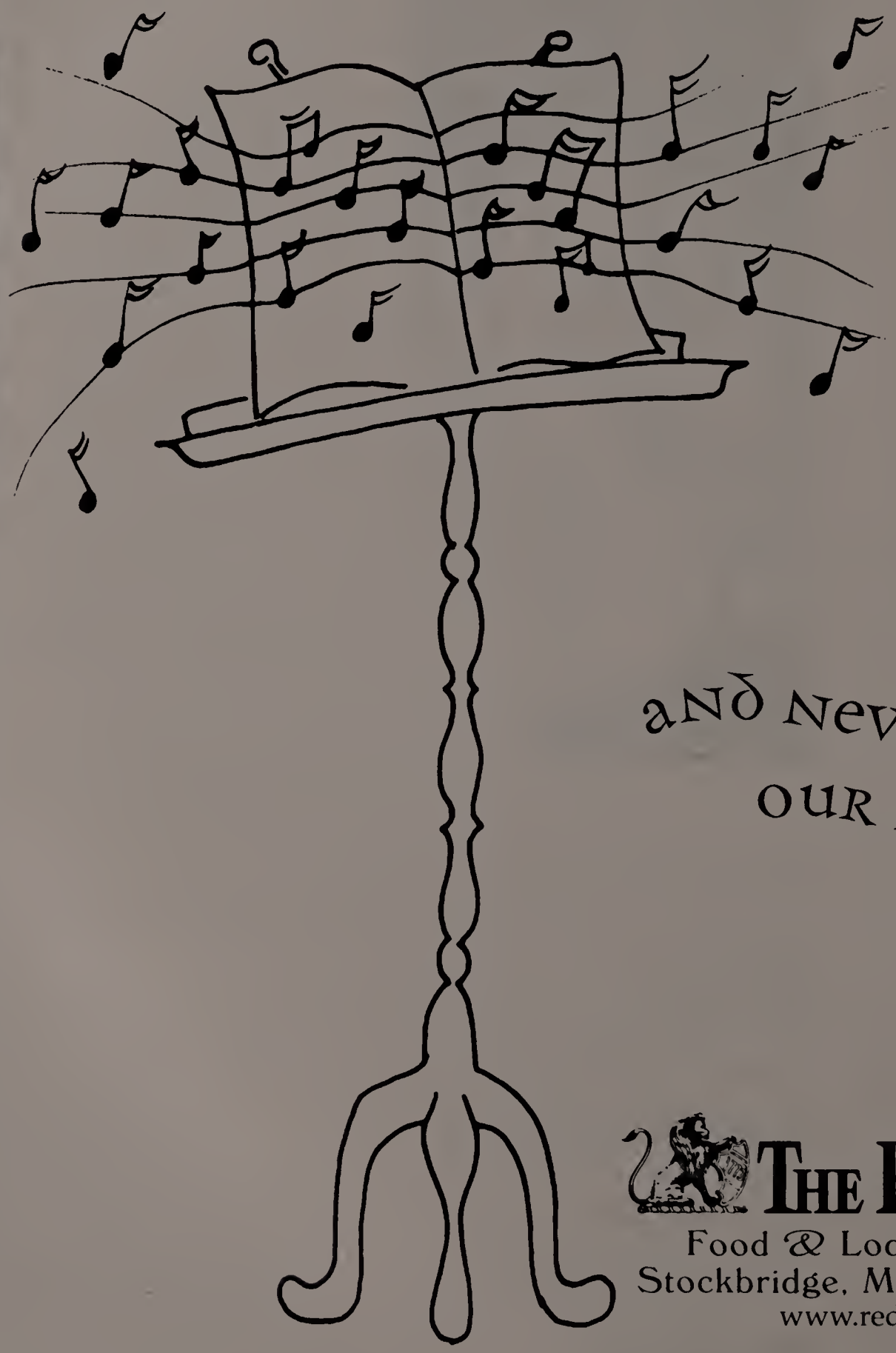
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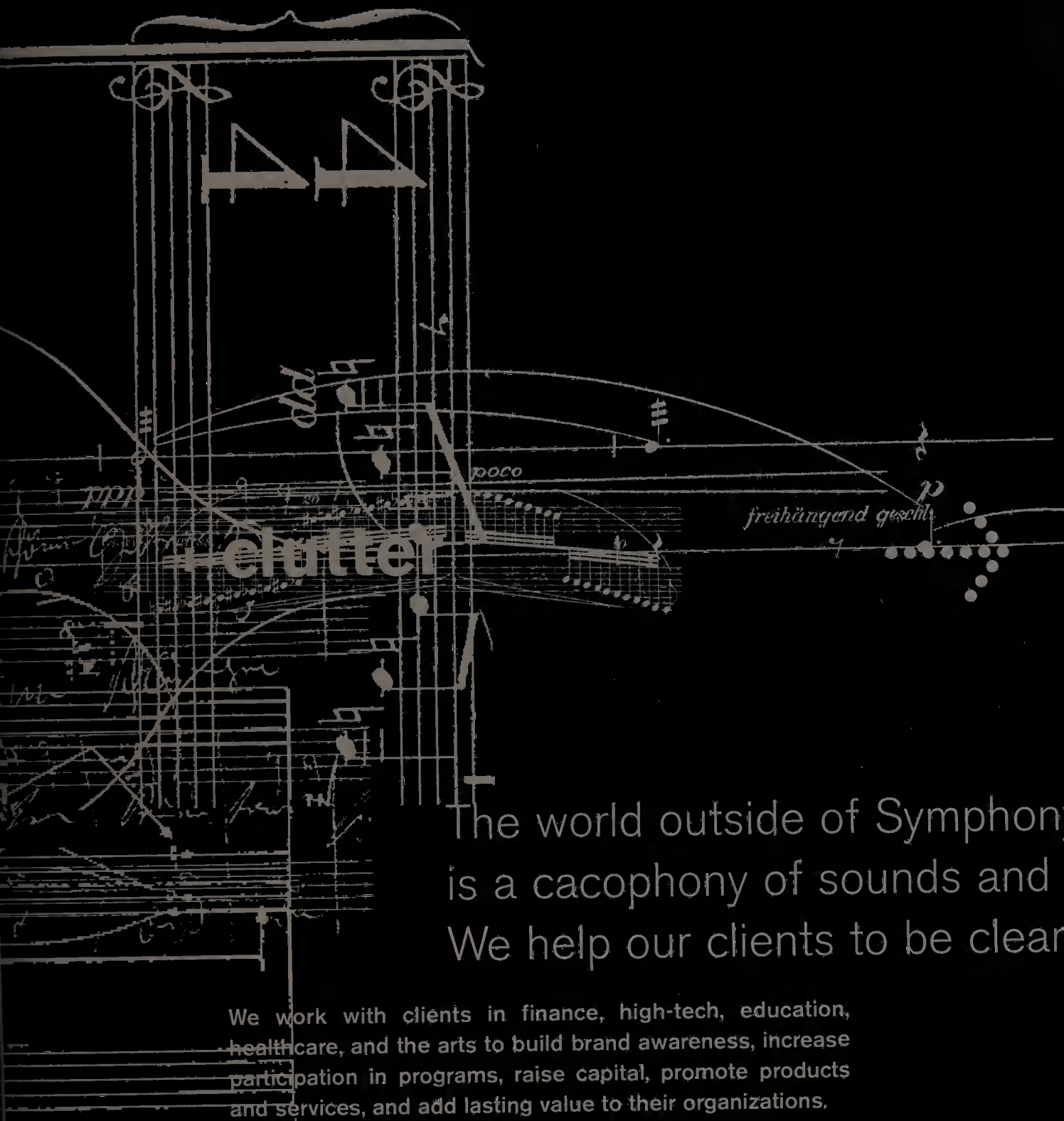
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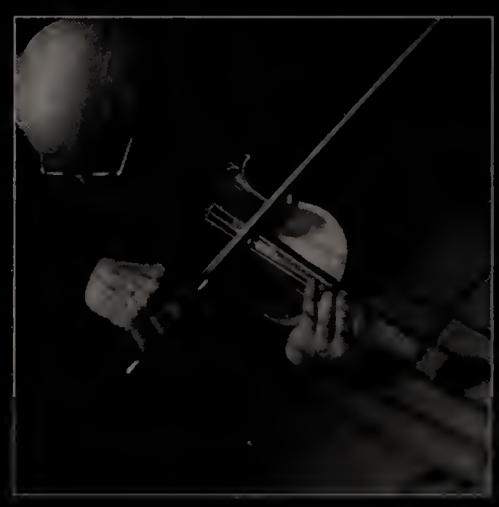
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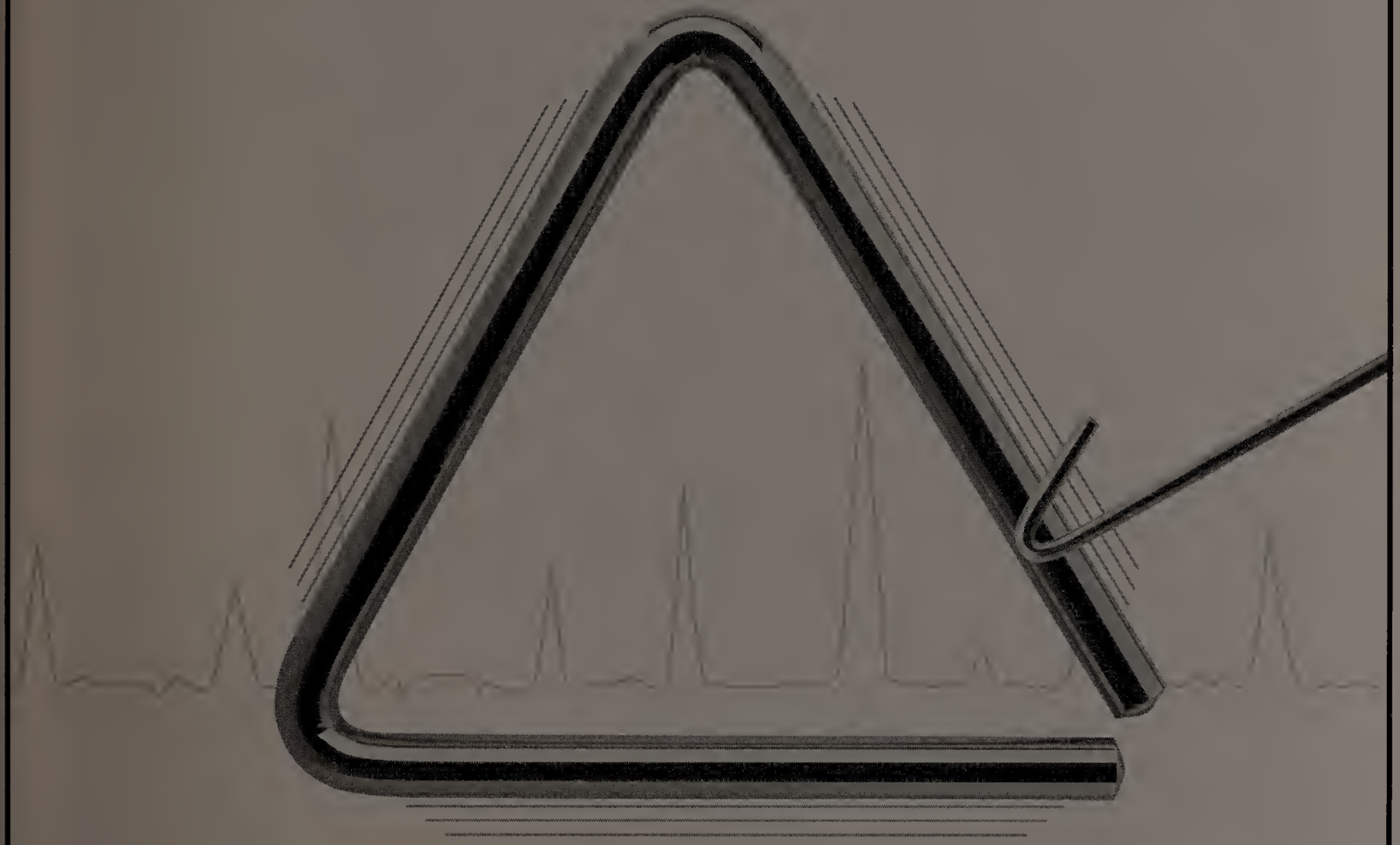
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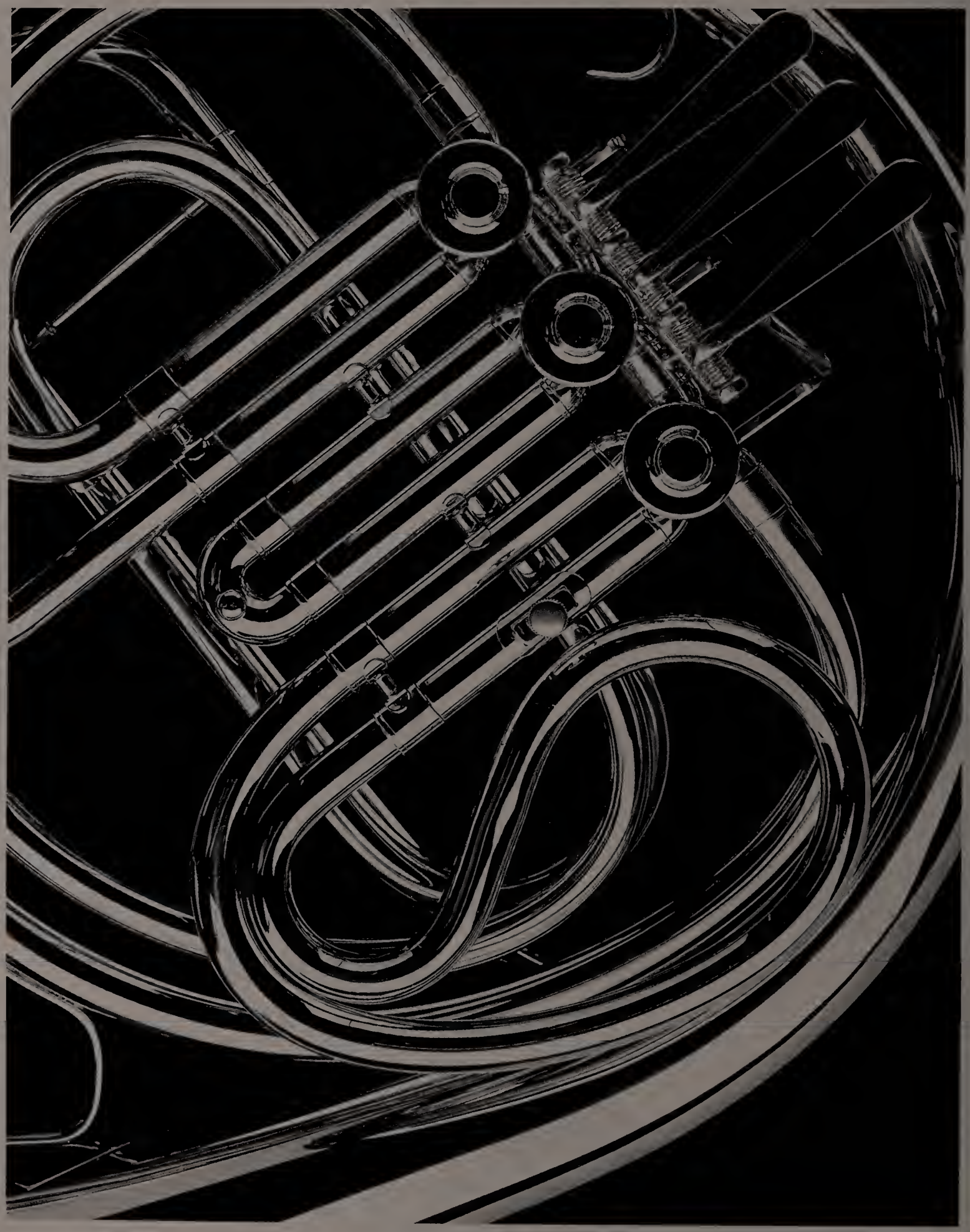
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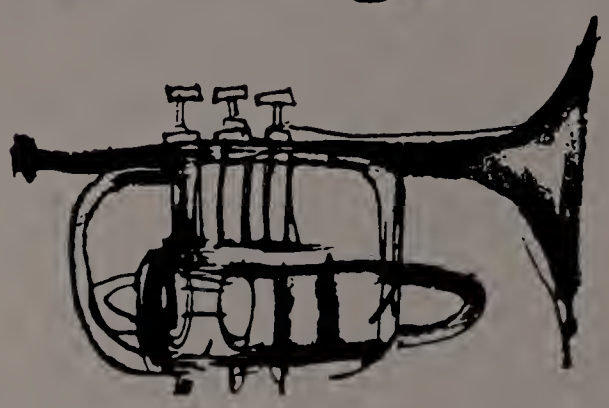
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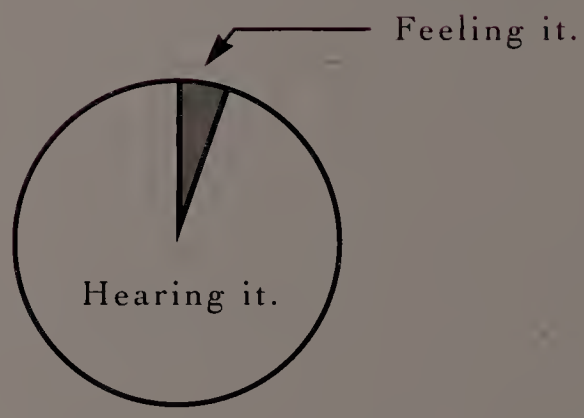
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